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EFORTATE ORNAMENT

DESIGNED by A. WELBY EVGIN.



Considerate filia agri quomodo crescent amen
dico vobis quomam nec Salomon in omnia
gloria sua cooperatus est sicut unum ex ipsis.

FLORIATED ORNAMENT:

A Series of Thirty-one Designs

BY

AUGUSTUS WELBY PUGIN.



London:

CHATTO AND WINDUS, PICCADILLY.

1875.

INTRODUCTION.

THE present work originated in the following circumstance:—on visiting the studio of Mons. Durlet, the architect of Antwerp Cathedral and designer of the new stalls, I was exceedingly struck by the beauty of a capital cast in plaster, hanging amongst a variety of models, which appeared to be a fine work of the thirteenth century. On asking if he would allow me to have a squeeze from it, he readily consented, but at the same time informed me, to my great surprise, that the foliage of which it was composed had been gathered from his garden, and by him cast and adjusted in a geometrical form round a capital composed of pointed mouldings. This gave me an entirely new view of mediæval carving; and, pursuing the subject, I became fully convinced that the finest foliage work in the Gothic buildings were all close approximations to nature, and that their peculiar character was chiefly owing to the manner of their arrangement and disposition.* During the same journey I picked up a leaf of dried thistle from a foreign ship unloading at Havre, and I have never seen a more beautiful specimen

* See the doorway into the chapter-house at Southwell Minster, where the capitals, hollows, &c., are encircled with leaves of various plants, most naturally wrought. Many of the capitals of the lateral shafts in the Sainte Chapelle at Paris are composed of branches of rose trees, exquisitely worked from the natural plants. Instances of similar enrichments can be multiplied without number, from the first pointed down to the latest period.

of what we should usually term Gothic foliage: the extremities of the leaves turned over so as to produce the alternate interior and exterior fibres, exactly as they are worked in carved pannels of the fifteenth century, or depicted in illuminated borders. The more carefully I examined the productions of the mediæval artists, in glass painting, decorative sculpture, or metal work, the more fully I was convinced of their close adherence to natural forms.

At the beginning of this work I have introduced a plate of glass remains, taken from ancient examples in the Kentish churches; and also a variety of painted enrichments from various churches in Norfolk and Suffolk,* which will fully justify this assertion. It is absurd, therefore, to talk of *Gothic* foliage. The foliage is *natural*, and it is the *adaptation* and *disposition* of it which stamps the style. The great difference between ancient and modern artists in their adaptation of nature for decorative purposes, is as follows. The former disposed the leaves and flowers of which their design was composed into geometrical forms and figures, carefully arranging the stems and component parts so as to *fill up* the space they were intended to enrich; and they were represented in such a manner as not to destroy the consistency of the peculiar feature or object they were employed to decorate, by merely imitative rotundity or shadow;

* A vast deal of wood-work, richly painted and gilt, is still remaining in the parish churches in these counties, principally on chancel screens. The most remarkable examples are at Ranworth, Trunch, Cawston, Worsted, and Southwold. The flowers and foliage are most gracefully depicted; the natural forms and outlines being accurately preserved. Many of the pannelled ceilings in these churches are decorated in a similar manner, with garlands of leaves and flowers branching out into the angles of the mouldings.

for instance, a pannel, which by its very construction is flat, would be ornamented by leaves or flowers drawn out or extended, so as to display their geometrical forms on a flat surface. While, on the other hand, a modern painter would endeavour to give a fictitious idea of relief, as if *bunches* of flowers were laid on, and, by dint of shadow and foreshortening, an appearance of cavity or projection would be produced on a feature which architectural consistency would require to be treated as a plane ; and instead of a well-defined, clear and beautiful enrichment, in harmony with the construction of the part, an irregular and confused effect is produced, at utter variance with the main design.

The present work has been produced for the dissemination of these principles, and to assist in removing the reproach of mere servile imitation, so often cast on those who work after the ancient manner. *Nature* supplied the mediæval artists with all their forms and ideas ; the same inexhaustible source is open to us : and if we go to the *fountain-head*, we shall produce a multitude of beautiful designs treated in the same spirit as the old, but new in form. We have the advantage of many important botanical discoveries which were unknown to our ancestors ; and surely it is in accordance with the true principles of art, to avail ourselves of all that is beautiful for the composition of our designs.

I trust, therefore, that this work may be the means of leading designers back to *first principles* ; and that, as by repeated copying the spirit of the original work is liable to be lost, so in decoration the constant reproduction of old patterns, without reference to the

natural type for which they were composed, leads to debased forms and spiritless outline, and in the end to a mere caricature of a beautiful original. It is impossible to improve on the works of God; and the natural outlines of leaves, flowers, &c., must be more perfect and beautiful than any invention of man. As I have stated above, the great skill of the ancient artists was in the *adaptation* and *disposition* of their forms. The present effort can only be considered as a mere sketch of what can be produced on those principles. As the patterns are principally intended for stencilling, those colours most in use have been selected; but in many cases the natural colour as well as form would greatly improve the effect. As regards the nomenclature of the plants, &c. selected, I have taken it from a very curious and beautiful old botanical work, entitled, “*Tabernæ montanus eicones Plantarum*,” printed at Francfort in 1590.

A. WELBY PUGIN.

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- 21.—1. *Maiorana sive Amaricus major*; 2. *Viola lunaris*; 3. *Flos Aphricanus minor flore simplici*; 4. *Nasturtium petræum*; 5. *Tormentilla consolida rubra*.
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- 24.—1. *Lilium Saracenicum*; 2. *Persoonia flexifolia*; 3. *Fuchsia gracilis*; 4. *Sytyrium triphyllon*; 5. *Lilium album*; 6. *Triorchis major mas*; 7. *Ribes triflorum*; 8. *Carduus lanceolatus*; 9. *Bryngium Alpinum cœruleum*.
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- 26.—1. *Dipsacus*; 2. *Carduus lanceolatus*; 3. *Melanthium agreste* *Nigella arvensis*; 4. *Periclimenum*; 5. *Tithymalus minimus*.
- 27.—1. *Ilex coccifera*; 2. *Fumaria latifolia minor*; 3. *Quinquefolium Theophrasti*; 4. *Hypericum Alexandrinum*; 5. *Jasminium cœruleum*.
- 28.—1. *Trifolium bituminosum*; 2. *Trifolium cordatum*; 3. *Cumerium sylvestre*; 4. *Oxys floribus luteis*; 5. *Fragum trifolium*.
- 29.—1. *Alsine hedezeacea*; 2. *Plantago aquatica minor*; 3. *Malva arborea*; 4. *Tithymalus pazalius Matholi*; 5. *Arcania Theophrasti*; 6. *Chrysosplenon*; 7. *Saxifraga alba*.
- 30.—1. *Holostium umbellatum*; 2. *Herba benedicta*; 3. *Lysimachia minor*; 4. *Convolvus cœruleus*; 5. *Panaces costinum*; 6. *Soldanella*; 7. *Hypericum Alexandrinum*; 8. *Volubilis major*.
- 31.—1. *Lilium marinum album*; 2. *Narcissus juncifolius*; 3. *Narcissus medioluteus*; 4. *Cytisus aduterinus*; 5. *Pseudonarcissus luteus*; 6. *Ledum Alpinum*; 7. *Vitis idæa IV.*; 8. *Narcissus medioluteus*; 9. *Cytisus I.*; 10. *Tithymalus amygdaloides*.



H C Maguire, Wexmouth

4 1/2 pgs

Glass Quirels for old Kentish Churches.



H.C. Maguire chromolith.

+ J. J. J.

1, 2, 9 & 11 Wanworth church, Norfolk. 3 & 8. Dunstanton church, Norfolk. 4. Trunch church, Norfolk. 5, 6, 7 & 12 Southwold church. 10. Bighburg church.



1. Magnolia bromelioides

+ F. L. H. G.

1. *Dryas floribus interis* 2. *Cyperus dulcis* 3. *Absinthium maritimum* 4. *Alcornoque* 5. *Alcornoque*



1 *Carneophyllus mentanus* 2 *Epinephelus papilio* 3 *Carneophyllus mentanus* 4 *Epinephelus papilio*
5 *Epinephelus papilio*



H. J. Mayr's chromolith.

J. W. G. G. G.

+ H. J. Mayr

1 Pyromelo. 2. Celastrius major. 3. Funaria latifolia major. 4. Echinops Pannonicum. 5. Prunella veris



1 *Spartium Hispaniarum* 2 *Cytisus cornutus* 3 *Anemone major alba* 4 *Beniols* 5 *Centaurium*



H. C. Maguire chromolith.

M. & N. Hanbat chromoliths imp.

Fig. 111

1. *Cucumis Turcicus*. 2. *Ornithogalum luteum*. 3. *Absinthium album*. 4. *Narcissus polyanthus Matthioli*. 5. *Leucotum violaceum*.

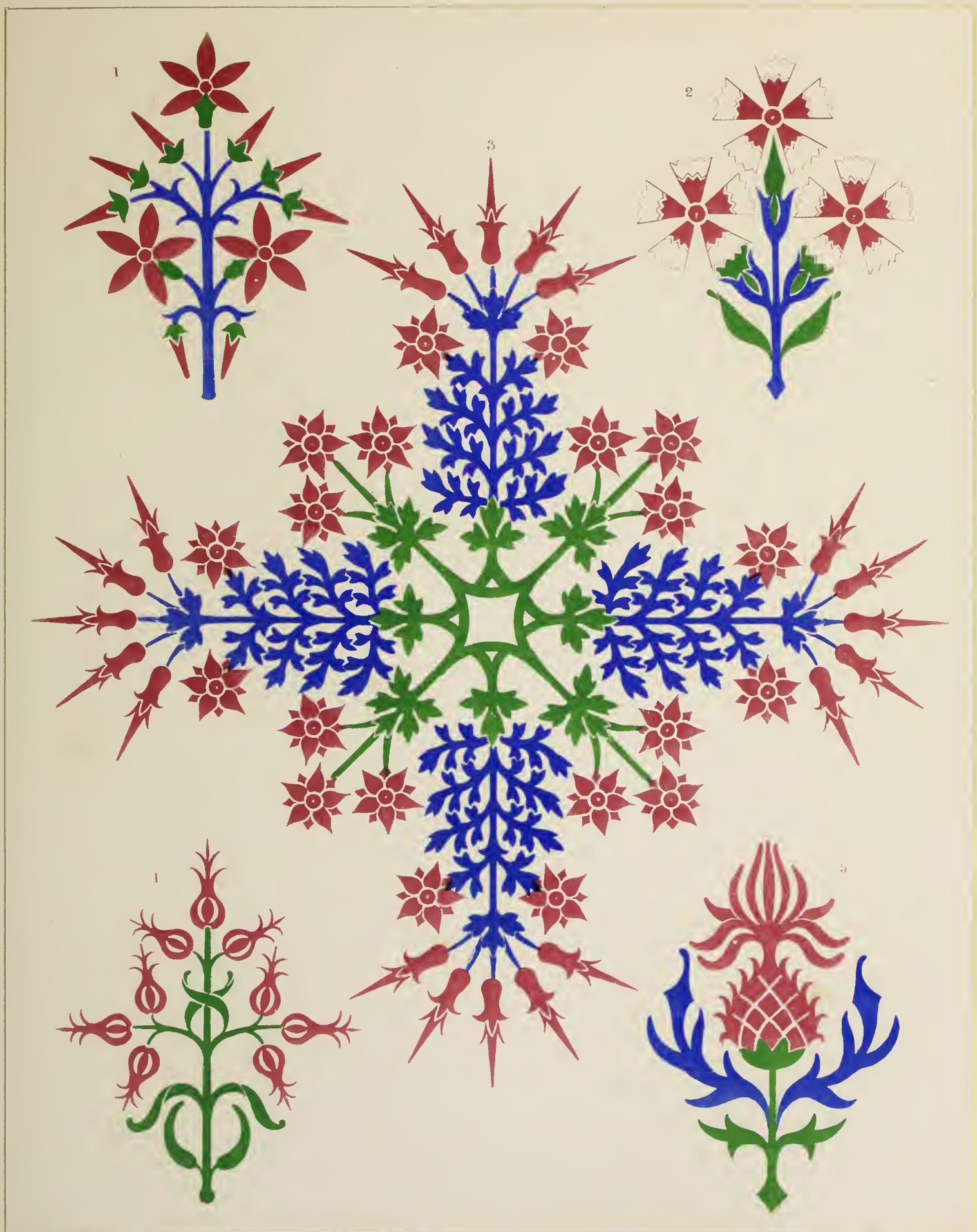


1. *Sonchus sylvaticus*. 2. *Reseda latifolia*. 3. *Anemone Chalcedonica major*. 4. *Stachys germanica*.



Magnum

1 Scabiosa major Hispanica 2 Filipendula montana 3 Hieronyma Hieronymi
 4 Pragnum Trifolium trayerianum 5 Eubonia ceratoides



H. C. Maguire. 1890.

1. *Geranium Ruperlianum* 2. *Eryophyllum* 3. *Geranium* 4. *Eryophyllum* 5. *Geranium*



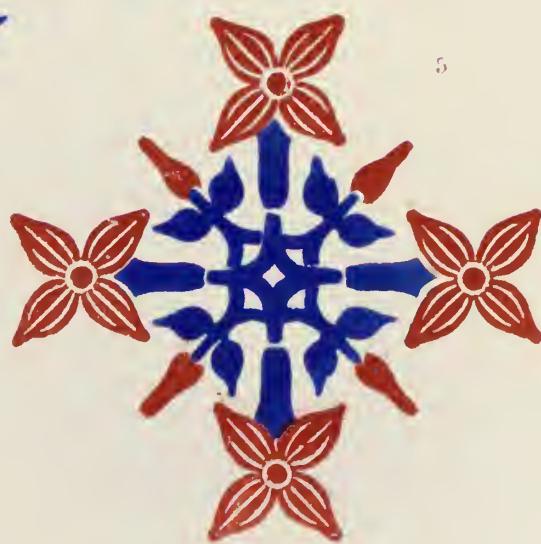
H. C. Maguire chromolith.

1 *Viola maritima arborescens* L.

2 *Viola maritima* L.

3 *Viola* L.

4 *Viola* L.





1. *Phalangium Narbonense* 2. *Hieracium minus* Dioscorides 3. *Thalictrum Herba Sophia latifolia*
4. *Chondrilla alba* 5. *Sonchus oleraceus angustifolia*.





H. C. Maguire chromolith

1. *Sonchus asper* 2. *Hanunculus dulcis* 3. *Artemisia tentaculosa* 4. *Fruentum anplum* 5. *Artemisia tentaculosa*



1 *Floricula ursi*. 2. *Origanum Heracleoticum*. 3 *Aquilegium* 4. *Thymum purpurascens* 5. *Thymum purpurascens*



4. Mayore et minor

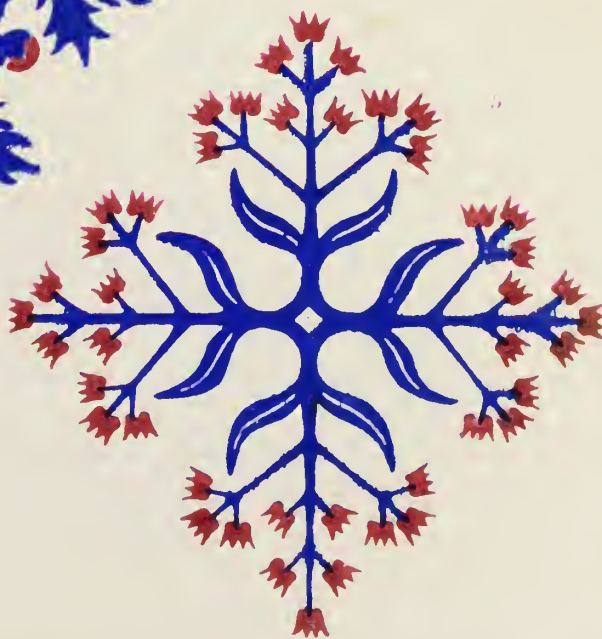
1. Eumastus

2. Iva muscata

3. Brassica hirsuta

4. Euphorbia pluviosa

5. Euphorbia hirsuta



H. C. Magur - Chronoph.

1 Calamintha amensis. 2 Thlaspi minus clypeatum 3 Abrotanum canalic. 4 Valeriana 5 Thlaspi minus clypeatum



1. *Maiorana* sive *Amaricus maior* 2. *Viola lunaris* l. 3. *Ficus Africana* minor flore simplici
 4. *Passiflora petraea* 5. *Tormentilla consolida rubra*



1 *Quinastrum rubrum* 2 *Uphus sylvestris* 3 *Absinthium nemorosum* 4 *Quinastrum rubrum* 5 *Uphus sylvestris*



H. C. Maguire chromolith

M. N. Hanhart Chromolith

D. 1890

1. *Gramen vulgare*. 2. *Filipendula Saxifraga rubra*. 3. *Buphtalmum*. 4. *Lychnis plumaria*. 5. *Herba arvensis*.



10. Maguire chromolith.

11. L. B. Smith. Chromolith. 1897.

1. *Lilium Suracense* 2. *Persea flexilis* 3. *Fuchsia yuccifolia* 4. *Delphinium consolida* 5. *Delphinium consolida*
 6. *Triorchis major* 7. *Hibiscus tricolor* 8. *Carduus lanceolatus* 9. *Lygodesmia juncea*



1. *Mazone chromola*

2. *Mazone chromola*

3

1 *Fumaria bulbosa*

2 *Fumaria bulbosa*

3 *Fumaria bulbosa*

4 *Geranium pulchellum*

5 *Geranium pulchellum*



1. *Diponcus* 2. *Carduus lanceolatus* 3. *Millefolium* 4. *Eranthis*



M. 2. re chimouli

- 1 *Flax coccinea* 2 *Fumaria latifolia minor* 3 *Quinquedonum Cheophrasti* 4 *Hippocrepis emerus*
5 *Paemotus caruleus*



H. 7. Vaguer - clarem - h

1. *Urtica vitaminosa* 2. *Urtica dioica* 3. *Urtica dioica* 4. *Urtica dioica* 5. *Urtica dioica*







1. *Asilum maritimum* L. 2. *Narcissus pinnatifidus* L. 3. *Narcissus bulbifer* L. 4. *Narcissus bulbifer* L. 5. *Narcissus bulbifer* L. 6. *Ledum alpinum* L. 7. *Androsace* IV. 8. *Narcissus bulbifer* L. 9. *Narcissus bulbifer* L. 10. *Narcissus bulbifer* L.

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